NEW YORK

HIPPODROME

Management CHARLES DILLINGHAM

Program

SUNDAY NIGHT CONCERT

January 23rd, 1916

SOUSA AND HIS BAND

MR. JOHN PHILIP SOUSA, *Conductor*

Assisted by

MME. JULIA CULP, *Soprano*

and

MISS KATHLEEN PARLOW, *Violiniste*

With

MR. AND MRS. VERNON CASTLE

(*America's Premier Dancers*)

Mr. Alfred G. Robyn at the Organ

THIS THEATRE, UNDER NORMAL CONDITIONS, WITH EVERY SEAT OCCUPIED, CAN BE EMPTIED IN LESS THAN THREE MINUTES. LOOK AROUND NOW, CHOOSE THE NEAREST EXIT TO YOUR SEAT, AND IN CASE OF DISTURBANCE OF ANY KIND, TO AVOID THE DANGERS OF PANIC, WALK (DO NOT RUN) TO THAT EXIT.

PROGRAMME

1 —Overture to the Comedy, "The Agonies of Tantalus".....Suppe

2—Violin Solo, Allegretto and Allegro Vivace, (from Concerto) .....Mendelssohn

MISS KATHLEEN PARLOW

3 —Romance, "My Heart at Thy Dear Voice" (from "Samson and Delilah").....Saint-Saens

MME. JULIA CULP

4—British Folk Music, "Molly on the Shore".....Percy Grainger

5—Violin Solo, "Polonaise" .....Wieniawski

MISS KATHLEEN PARLOW

EVERY SUNDAY NIGHT :-:

Men's Costumes also all Uniforms, Character and Modern Clothes worn in the Hipp

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6—Songs, (a) **"Long, Long Ago"** ..... Bayly
(b) **"Geluckig Vaderland"** ..... Dutch Song
(c) **"The Star"** ..... Rogers

MME. JULIA CULP

7—Invitation a la Valse ..... Weber

This pianoforte piece of Weber's has been a universal favorite ever since he wrote it in 1819. It begins with a slow introduction which is the real "invitation." The Bassoon invites and the wood-wind responds in graceful musical dialogue; at last you seem to hear the dancers take their places on the ballroom floor and the waltz begins.

The main body of the composition is much more of the nature of the modern Strauss waltz than of the older "Landler." The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme, which is developed at considerable length. Then comes an episode—a sort of trio—on a new minor theme, with a subsidiary major phrase. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme, and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended a few measures of the original introduction;-you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.

8—Vocal, (a) **"Ave Maria"** ..... Schubert
(b) **"Arlosa"** (with Band and Organ) ..... Handel

MME. JULIA CULP

9—At Intermission, THE MARIMBAS

10—Dances, (a) The Castle Waltz, (b) Fox Trot

MR. and MRS. VERNON CASTLE

11—Ragging the Scale ..... Claypoole

12—Dances, (a) Polka, (b) Maxixe

MR. and MRS. VERNON CASTLE

13—March, "The Pathfinder of Panama" ..... Sousa

14—Dances, (a) Tango, (b) One-Step

MR. and MRS. VERNON CASTLE

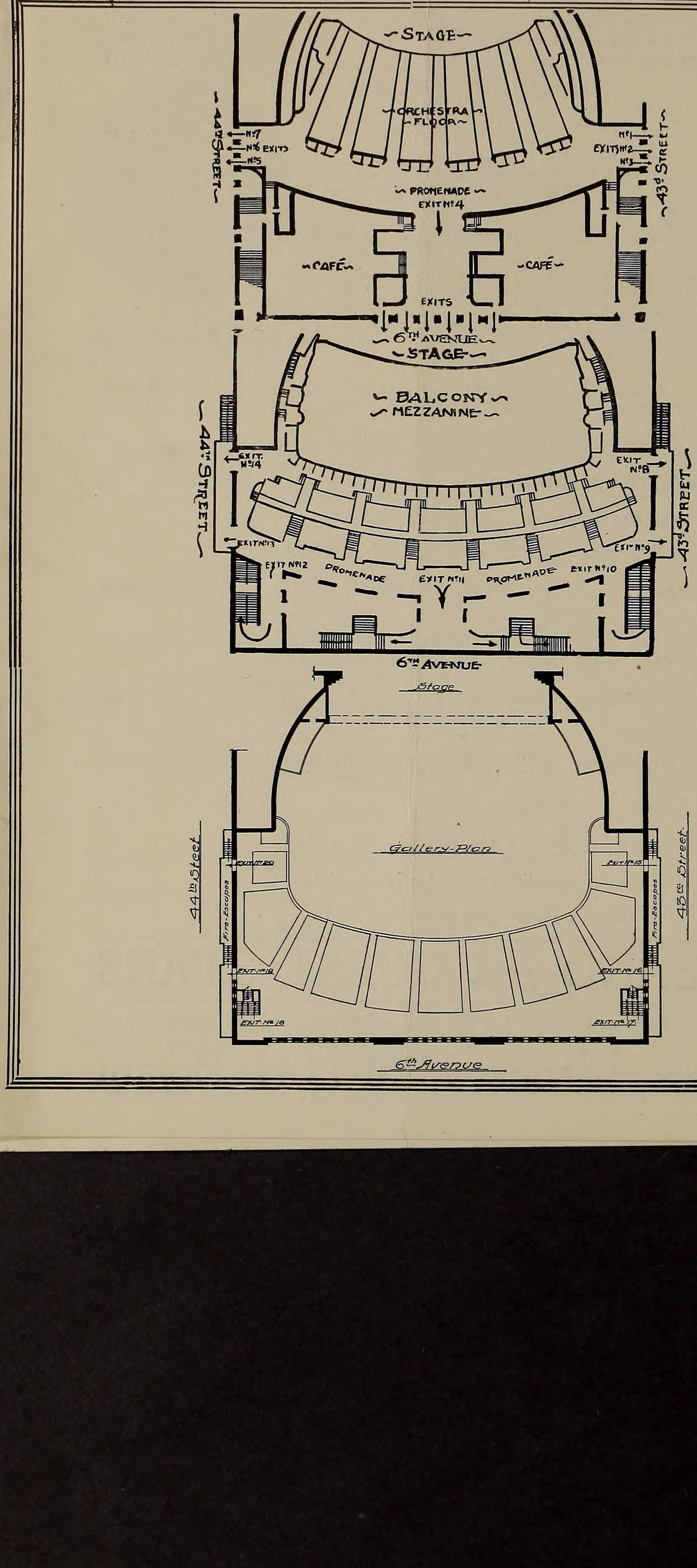
MR. COENRAAD BOS at the Piano
(Steinway Piano used by Mme. Culp)
(Knabe Piano used by Miss Parlow)

SOUSA AND HIS BAND and GUEST STARS

odrome Production and Uniforms worn by the house attaches were made by us

t 40th Street. Phone 7140-7141 Bryant

Prog-402


STAGE
ORCHESTRA FLOOR
44th STREET
43d STREET
No 7
No 6 EXIT
No 5
No 1
EXIT No 2
No 3
PROMENADE
EXIT No 4
CAFÉ
CAFÉ
EXITS
6TH AVENUE
STAGE
BALCONY
MEZZANINE
44th STREET
EXIT No 14
EXIT No 8
43d STREET
EXIT No 13
EXIT No 9
EXIT No 12
PROMENADE
EXIT No 11
PROMENADE
EXIT No 10
6TH AVENUE
Stage
Gallery-Plan
44th Steet
43d Street
Fire-Escapes
Fire-Escapes
EXIT No 20
EXIT No 15
EXIT No 19
EXIT No 16
EXIT No 18
EXIT No 17
6th Avenue